

GW Program Aids District Students

by Wayne Countryman
News Editor

GW's Educational Opportunity Program (EOP) helps incoming Washington freshmen make the "cultural transition" from public high schools to "the college environment," according to Matthew Graves, a junior participating in the program.

The program "is open to any D.C. students with financial need and academic potential," program director Ronald A. Whitmore said. The program provides tuition grants, counseling, and tutorial services, he said.

EOP was created in 1969 by GW President Lloyd H. Elliott after the Black People's Union (BPU), then called the Black Student Union, sent him a detailed memorandum in April, 1969. The memo recommended the program be created to

give more D.C. youths the opportunity to attend the University, according to an Oct. 4, 1976 *Hatchet* article.

There are now 138 students in the program, Whitmore said. The University grants the program enough money to pay 40 students' tuition, he said. However, some students receive only partial aid, thus enabling more than 40 students to enter the University as freshmen under the program each year, he said.

All incoming EOP freshmen are required to take part in a summer tutorial and orientation program. The summer program "gets students on the par" expected at a university, Graves said. "Public schools don't really teach you how to take exams," he said.

During the summer program, professors teach courses in math, science, English and reading

skills, and administrators explain campus regulations to the students, according to Earline Broadus, a junior who is an EOP peer advisor. The program's reading labs are especially important to students coming out of the city's schools, she said.

The year-round peer advising provided by the program helps students face the problems encountered by all college students and also the special problems which face EOP students, Broadus said. Most EOP students attended predominately black high schools and often became very self-conscious at GW.

Whitmore said there has been "no indication of a lessening of commitment by GW" since the program began, although "at the present time it is not foreseen that the University will have the resources available to expand the program."



Ronald Whitmore

no lessening of commitments

HATCHET

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Monday, October 3, 1977

House OKs Change In GW Charter

by Charlotte Garvey
Hatchet Staff Writer

The GW charter requirement that a majority of the Board of Trustees live within the District of Columbia was eliminated when the House of Representatives passed a bill last Monday amending the charter.

With the elimination of the D.C. residency requirement, the Board is no longer in violation of the charter. Twenty-one of the Board's members live outside the District.

The bill, which the Senate passed May 26, had earlier died while under consideration by the House District Committee September, 1976. There was no opposition to the bill when it was re-introduced last month, and it passed by a voice vote in the House.

A House District Committee report stated that "it is the position of the University that the best qualified trustees be elected without regard to their place of residence."

The primary criterion for serving on the Board of Trustees should be a demonstration of "a genuine interest in the University," according to President Lloyd H. Elliott. Residency outside the District would not make any difference in a person's performance on the Board, he said.

The House report states that about 70 per cent of GW alumni live outside the D.C. area, mostly in large urban centers such as Los Angeles, New York and Boston, and that the University would like to recruit trustees from among these alumni.

Elliott said he expected "very little" negative reaction from the GW community with regard to the elimination of the residency requirement.

The amendment also makes it unnecessary for any further amendments to be approved by Congress. Congressional approval of changes in GW's charter had been necessary because the University was chartered by Congress.



Sidney Margolis stands in front of his store. The BZA turned down a zoning variance for it Sept. 21. (photo by Royce Wolfe)

D.C. Board Delays Margolis Request

by Maureen Shannon
Hatchet Staff Writer

Sidney Margolis, proprietor of the Dave Margolis Tailor Shop at 22nd and G Streets, was refused the zoning variance he needs to lease his property to a restaurant chain by the D.C. Board of Zoning Adjustment (BZA) at a Sept. 21 public hearing.

Margolis claims he is being deprived of his judicial, equitable and constitutional rights by the BZA which for the third time has refused to grant a variance for the property.

Margolis' property is in an area that was zoned for residential use in 1958. The shop was granted non-

conforming use" status (permission to deviate from the zoning law) because of prior occupancy of the site.

"I've worked in this store 2,500 Saturdays," said the 63-year old Margolis, who wants to retire. If granted the variance, he said he plans to lease the building to a pizza parlor which would seat 76 people and serve the GW community.

The haberdashery is on one of the few lots of the 2100 block of G Street that is not owned by GW. According to the *Washington Post*, the University opposes the variance request because "It would constitute a non-conforming use in a residential neighborhood."

"A fast-food restaurant operation right down in the academic core of campus would not be in keeping with the atmosphere" that the University is attempting to create or sustain in the neighborhood, according to Robert E. Dickman, GW assistant treasurer for planning and construction.

However, Dickman said the University would not be opposed to another business or an office occupying the G Street corner.

According to Margolis, GW has offered to pay him "fair market value" for the site. However, Margolis feels that leasing the property now would be more economically sound than selling outright because he could sell for a higher price later on.

According to the *Washington Post*, members of the zoning board questioned the University's motive for opposing the variance when they learned of GW's desire to buy the property.

The University has never made him a definite offer, Margolis said. He said that he would consider an offer equivalent to income he would receive from leasing the building.

There has been some neighborhood opposition to the restaurant. Some area residents feel the quiet (see MARGOLIS, p. 3)

Mitchell Women Complain Of Man Watching Them Shower

by Victoria Hirschland
Hatchet Staff Writer

Women in Mitchell Hall have complained of several instances of men observing them as they showered in their floors' facilities.

Students have seen two men who have on separate occasions looked around shower curtains and over shower stalls to watch the women showering.

The most recent incident involved a man who walked into the women's bathroom on Mitchell's fourth floor Thursday at about 6:45 a.m. as a woman was entering a shower stall, according to fourth floor resident assistant (R.A.) Nancy Jackson.

The woman recognized the man as fitting the description of a person involved in other similar recent incidents and let out a "blood-curdling scream" which awakened at least 10 persons on the floor, Jackson said. The man ran out of the bathroom and down a stairwell before he was seen by anyone else, she said.

"The people on my floor were just concerned about the problem before the incident, but now they are really worried," Jackson said.

Mitchell residents believe the suspect has watched women shower and dress on the second, fifth, sixth and eighth floors.

Floor meetings have been held throughout Mitchell Hall to discuss the problem and develop plans to deal with it. Women have been instructed to scream if they see the man, and student volunteers have been posted at the front door to check identification cards of persons entering the building.

Housing Director Ann Webster, Assistant Security

Director Byron M. Matthai and Mitchell Hall Resident Director Julianne S. Thrift met Friday to discuss methods of improving dorm security. Dorm council members were also present at the meeting.

Security measures discussed included changing the locks on some access doors to the dorm, hiring a guard or student to sit at the front door from midnight to 8 a.m. daily, installing doors on the shower stalls, and installing telephones on every floor with direct lines to the security office.

Security problems exist, according to Webster, because students allow persons they do not know to enter dorms, and because the doors are sometimes propped open.

The man involved with the recent incidents is also believed to have been in the dorm in either June or July and committed similar acts, according to Thrift. "We thought we had the problem cleared up," she said.

There also are reports that a man observed women on various floors in Mitchell showering during the first week the dorm was open this semester. According to fifth floor R.A. Mark Mitchell, several residents were "99 per cent sure" the man was a physical plant employee assigned to work in the dorm's bathrooms, and he said the employee was later transferred.

Asked about the incident, Physical Plant Director Robert F. Burch said, "That's so far off from what actually happened that I will neither confirm nor deny it." He refused further comment.

According to Matthai, there is a legitimate problem, but he said he would not discuss it for fear of ruining the investigation.

WRGW To Interview VIPs and Profs This Year

by Josh Kaufmann
Hatchet Staff Writer

Radio station WRGW began broadcasting Saturday with "entirely different" programming than ever before, according to station manager Elliott Wiser.

The station has sold eight of its 10 programs to sponsors, generating more advertising revenue for this semester than for all of last year, Wiser said.

"One thing the campus needs is a daily news show," Wiser said. WRGW will present campus news shows at noon and 6 p.m. five days a week. The station will also provide any campus organization with air time to express its opinions on *Sound Off*, which will be presented twice a week, on Tuesday and Friday, at 6:10 p.m., according to Wiser.

Another new show will feature a series of interviews with such personalities as Senator Ted Kennedy and House Speaker Thomas P. O'Neill, both from Massachusetts.

Also appearing on the series, hosted by John Saler, will be White House Press Secretary Jody Powell and Senator Howard Baker of Tennessee.

On the local scene, the station will present *D.C. Happenings*, a five minute show about what is going on in and around Washington, which can be heard each Thursday at 6:10 p.m.

Saler will also be the host of *Meet Your Professor*, a series of interviews with some of the leading members of the GW staff. The first interview of the series will be with President Lloyd H. Elliott. In the future, a Medical School dean will talk with Saler about malpractice, Wiser said.

The Comedy Show, which Wiser started last year, will feature both famous routines and original ones prepared by the staff at WRGW, and will air at 11:30 p.m. every Sunday. Wiser said that if anyone has a comedy routine that they would like to air, he would be willing

to consider it.

The most popular part of the station's programming, according to Wiser, will be the *Album of the Week* show, with popular albums including the Beatles' *Abbey Road* and *Bookends* by Simon and Garfunkel. *Album of the Week* will air once each week, Wednesday at 10 p.m.

The Sunday Lineup, which will be three hours each of classical, soft rock, hard rock and jazz music, will be heard each Sunday from noon to 11:30 p.m. Another music show, *In Concert*, will feature live recordings of many groups.

Wiser also said that the station encourages student requests, which is something that cannot usually be done by the area's larger stations.

Two shows that help make this year's lineup "entirely different than ever before" are *The Fantastic Four* and *The Fourth Tower of Inverness*, said Wiser. Both shows, according to Wiser, are professionally produced in New York.



WRGW Station manager Elliott Wiser works the controls. The station plans to interview several VIPs this year. (photo by Maria Retter)

The Fantastic Four, based on the famous comic series, will be presented twice each day, Monday through Friday, at 5 p.m. and 7 p.m. A mystery show, *The Fourth Tower of Inverness* will be aired at 11 p.m. seven days a week. WRGW is the sole Washington market, Wiser said.

WRGW is "a commercial sta-

tion", Wiser said, adding that all campus organizations get free advertising. The station is "aimed at students," he added. Although the station does receive sponsorship for many of its shows, it is not self-sufficient. At present the station is asking for more money from the student government, Wiser said.

Blades Dies At 71; Was Famous Surgeon

Dr. Brian Blades, 71, an internationally known thoracic surgeon, teacher, author and editor, died Wednesday at the GW Hospital after a brief illness.

Since 1972, he had been emeritus professor of surgery at the GW School of Medicine, where he had served as chairman of the surgery department from 1946 to 1970.

Blades had been named Lewis Saltz professor of surgery at the medical school in 1961. He also had been chief of surgery at GW Hospital.

In 1961, Blades was the first recipient of the annual Statesmen in Medicine award, created by an anonymous donor to honor lasting contributions to medical education

and surgery.

He was the author of *Surgical Diseases of the Chest* and several other textbooks. He served as editor of the *Journal of Thoracic and Cardiovascular Surgery* from 1962-1977.

Alfred M. Freudenthal

Alfred M. Freudenthal, professor emeritus of civil and materials engineering at the GW School of Engineering and Applied Science, died at home Tuesday. He was 71.

Freudenthal began teaching at GW in 1969, and served until 1976 as chairman of the Department of Civil, Mechanical and Environmental Engineering and director of the Institute for the Study of Fatigue,



Dr. Brian B. Blades

Fracture and Structural Reliability.

In 1976, he was elected to the National Academy of Engineering. That same year, the American Society of Civil Engineers established the Alfred M. Freudenthal Medal for outstanding contributions to structural safety and reliability.

Publications Budgets Approved By Panel

The Publications Committee unanimously approved budgets for the student literary magazine *Rock Creek* and the GW yearbook, the *Cherry Tree*, and discussed the financial and organizational situation of the *Hatchet* at its Friday meeting.

The *Rock Creek* received \$1,600 to publish one fall and one spring issue. *Rock Creek* Editor Rebecca Brown said, "We try to represent a good deal of the student community." Brown predicted, however, that about one-fourth of the authors in the *Rock Creek* will not be GW full-time students or faculty.

Cherry Tree editor Sandra Gough presented a budget calling for expenditures of \$10,900 for this year's edition. The *Cherry Tree* is expecting to make a \$299 profit, according to its proposed budget.

One change in this year's *Cherry Tree* will be the addition of captions for the pictures and more written sections describing University activities.

The theme of the *Cherry Tree* will

be the humanistic side of GW rather than its buildings, according to Gough.

One problem the *Cherry Tree* staff is having, Gough said, is that many *Cherry Trees* are not picked up once they are purchased. She said hundreds of old editions are cluttering the staff's office and store room.

Hatchet editor Larry Olmstead submitted a report on discussions of the newspaper's editorial board concerning production and organizational problems. The report was prompted by the resignations two weeks ago of the *Hatchet's* production manager and asst. production manager.

The report will be discussed at the next meeting of the committee. Production supervisor Jennifer Wilkinson said she would have a response prepared for consideration at the next meeting.

The *Hatchet* will present its budget at the next meeting of the committee.

—Noah B. Rice

GWUSA VACANCIES SENATE

- TWO (2) Senators from SEAS
- ONE (1) Senator from School of Medicine
- ONE (1) Senator from Grad. School of Arts & Sciences
- ONE (1) Senator from Law School
- ONE (1) Senator from Columbian College

COMMITTEES

- TWO(2) for Committee on Religious Life
- THREE (3) for Committee on Sponsored Research
- ONE (1) for Committee on Appeals

**Pick up petitions in Marvin Center Room
424. Petitions MUST be received by
5:00 p.m. Tuesday, October 11!**

CASSE CULVER
and the
Belle Starr Band

Wednesday, October 5th 8:00-12:00 midnight
Marvin Center Rathskeller - 5th Floor
\$1.00 GW Students \$2.00 Others
Presented by Gay People's Alliance of GWU

Advent to Show Only Sports, Special Events

Beginning in two weeks, the advent screen in the Rathskeller will be used only for "special shows and big sporting events" because of the number of complaints received concerning program scheduling, according to Eric Friedman, co-chairperson of the Program Board RatPAC.

Friedman said that in the next two weeks he and Marvin Center Governing Board members would work on an alternative location for the screen, and attempt to find alternate forms of entertainment to replace it such as bands, singers or shows.

"We're not babysitting up here," Friedman said, adding he did not want to turn the Rathskeller into a television lounge. Lately, there have been many complaints about the choice of programs shown on the screen, along with complaints about it being used too much, interfering with those who wanted to listen to music, he said.

Recently, Friedman and co-chairman Jeff Lettes would pick shows rated highest by Neilsen and submit them to Marvin Center Operations Manager John Spaldo for final approval. The choices for that week would then be posted on the Rathskeller door.

There have also been complaints about the screen being turned off last Monday night at midnight while a football game was still in progress. According to Boris C. Bell, Marvin Center director, the Center closing time is midnight on weekdays. Night

manager Wilfred DeGrasse decided Monday night to turn off the screen and tell everyone they could go down to the ground floor TV lounge if they wanted to watch the rest of the game, Bell said.

"We will in the future avoid situations like this by letting the program go on past the closing time," Bell said.

The night manager generally leaves the screen on until an event is over, Bell said, but this time DeGrasse "used his judgment" in turning off the screen and sending everyone downstairs at closing time.

—Charles Barthold

Two Senators Resign

GW Student Association (GWUSA) senators Terri Stone and Mark Fogel have resigned from the organization, it was announced at the GWUSA senate meeting Wednesday.

The senate also voted to give up one of the offices it had been allocated, Room 424 in the Marvin Center, and move into Room 408.

Petitioning will begin this week for the spots vacated by Stone, a Columbian College senator, and Fogel, a law school senator. Stone resigned due to time pressures and Fogel dropped out of school. The deadline for submitting applications for the posts is Oct. 10. The senate allocated \$75 to advertise the vacancies.

The GWUSA senate had been

allocated both Rooms 424 and 408, but voted to give up Room 424 for use by other student organizations as a public relations gesture. Eight organizations that had requested space from the Marvin Center Governing Board were denied offices. Many other groups must share offices.

The senate also approved the appointment of Steve Cesaro to the Joint Committee of Faculty and Students and Steve Komarow to the Publications Committee. John Katz and Jeff Lilia were approved as members of the Religious Life Committee.

—Frances Kuecker

Shoe Repair
While You Wait
BIG AL'S
2111 L St. N.W.
833-2228
Dry Cleaning
— Laundry

Any organization that did not receive money from GWUSA in the Spring, may now apply for funding. Applications are available Mon. 10/3 — Fri. 10/7 in the GWUSA office, Marvin Center, Room 424. Deadline for applications is Tues., 10/11.

Zone Change Denied

MARGOLIS, from p. 1
atmosphere of the neighborhood would be destroyed by a late-night eatery. However, Margolis has a petition he presented to the BZA signed by 700 area residents who support the restaurant.

The BZA will make a final decision on Margolis' request at a hearing on Oct. 12. If Margolis is defeated, he has the option to

appeal the decision to the BZA again.

Since the legal wrangle began, Margolis has kept his shop running and plans to continue business as long as he can if no variance is granted. However, his legal fees are continuing to pile up and it has been Margolis' intention from the outset to retire from his 50-year business career.

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Red Lion
2024 Eye Street N.W. 293-1440
GW Special
Mon.-Fri. 4 PM-7 PM Only
Back by Popular Demand
your choice of
Salami
Livermurst or
Hot Pastrami
Plus a mug of beer
for only
\$1.00
NY Style Deli
Sandwiches
served from
11:30 am til
2 am Mon-Fri
Sat-Sun 6 pm-2 am
Bon Appetit
2040 Eye Street N.W. 452-0055
18 Varieties of Hamburgers
Famous Isabella
Delicious Subs
Mon-Fri 7:30-1 AM
Sat. & Sun. 12 noon-1 AM

Cellar Door
presents:

Harry Chapin
October 7
McDonough
Gymnasium
Georgetown University
At 8 o'clock \$6.50
Tickets available at all Ticketron outlets and the Georgetown Healy Basement Box Office.
For more info, call 625-3181



PROGRAM BOARD PRESENTS

OCT 8 Turkish Night

COME FACE TO FACE WITH A NEW CULTURE WHEN THE WASHINGTON TURKISH STUDENT ALLIANCE PRESENTS TURKISH NIGHT ON SATURDAY, OCTOBER 8. ENJOY FINE TURKISH FOOD, PARTICIPATE IN TURKISH FOLK DANCES, AND BE ENTERTAINED BY TURKISH MUSICIANS.

JOIN THE CROWD OF TURKISH AND NON-TURKISH PARTYGOERS BEGINNING AT 8:00 P.M. ON THE FIRST FLOOR OF THE MARVIN CENTER. ADMISSION IS THREE DOLLARS FOR STUDENTS (WITH I.D.) AND DRESS IS SEMI-FORMAL.

THE DISABLED:

A FORGOTTEN MINORITY



President Lloyd Elliot will host this panel presentation and discussion in room 405 of the Marvin Center on Tuesday October 4, at 2:00 P.M. Disabled and non disabled students and faculty are urged to attend this topical program. Some topics to be discussed following the presentation include: 504 of the Rehabilitation Act, Attitudinal barriers, Architectural Barrier Removal, and

Campus Action. Culinary delights will be served to tickle the fancy of the more refined. Patrons of Macke would do well to attend. Interpreter service will be provided. This program is being co-sponsored by the G.W.U. Association For Students With Handicaps and the Program Board. For more information call 676-7553 or come to room 439 of the Marvin Center. See you Tuesday!!!!

Coming
October 7 at the
Marvin Center

A SALSA DANCE

- FEATURING:
- A 13 piece band
 - Food & beverages available
 - Disco

Marvin Center 1st Floor Cafeteria
Friday Oct. 7
8:00pm

Tickets on sale at
Info Desk

Sponsored by La Raza, Latin American

Student Organization, Program Board

Senator Dick Clark

Speaks on Africa

October 5 - Wednesday

8:00 p.m. in the Ballroom

Sponsored by
Program Board

Video Replay in the Rat
October 6 at 7:00

"CAMPUS HIGHLIGHTS" is printed every Monday to cover activities for the week. All information dealing with campus activities, meetings, socials, special events or announcements must be submitted in writing to the Student Activities Office, Marvin Center 425/427 by Wednesday Noon. All advertising is free but Student Activities reserves the right to edit and/or abridge all items for matters of style and consistency.

ARTS & ENTERTAINMENT

10/3-29: PHOTOGRAPHICA OF THE 19TH CENTURY exhibition, Main Library, 1st floor.

10/3-4: Auditions for *The Maids*, 7 p.m., Marvin Center 5th floor lounge. Sponsored by the Drama Department.

10/3-5: Auditions for *Servant of Two Masters*, Marvin Center:

10/3, 5th floor lounge, 2-6:30 p.m.

10/4, room 405, 7-10 p.m.

10/5, Leggett room, 7-10 p.m.

Call

10/5, Leggett room, 7-10 p.m.

Call the University Theatre, 676-6178 for info.

10/4: INTERNATIONAL FOLKDANCING, 8:30-11 p.m., Marvin Center ballroom. Free for GW students, \$.25 general. Sponsored by GW Folkdancers.

10/4: Free readings of prose and poetry with Hima Woltzter, author of "In the Flesh," 8 p.m., Alumni House Lounge.

10/8: THE JAZZ SINGER will be shown at 8 & 10 p.m., Marvin Center ballroom. Free. Sponsored by Program Board.

10/7: THE PASSENGER will be shown at 7:30 & 10 p.m., Marvin Center ballroom. Free. Sponsored by program Board.

10/7-8: Studio theatre production of THE DUMB WAITER by Harold Pinter, 10/7, 8 p.m. & 10/8, 8 & 10 p.m., Lower Lisner Auditorium. \$1.00 admission.

10/9: Turkish Folkdance classes, 8-9 p.m., Marvin Center ballroom. Sponsored by Washington Turkish Student Alliance.

thru 10/31: CLASSICAL EDUCATION: THE COLLEGE CURRICULUM IN THE 19TH CENTURY display, Special Collections, Library 207. Mon-Fri: 9 a.m.-5 p.m.

SOCIALS/COFFEEHOUSES

10/5: GAY PEOPLES ALLIANCE of GW sponsors a coffeehouse, 8-12 midnight, Marvin Center 5th floor lounge.

10/6: WINE AND CHEESE PARTY for current and prospective Urban Affairs majors, 5:30-7:30 p.m., Strong Hall lobby.

10/6: DISCO WITH WRGW, 8:30 p.m., Marvin Center Rathskeller, \$.50 admission. Sponsored by Program Board.

campus highlights

10/7: SALSA SENSATION FALL DANCE, 8 p.m., Marvin Center 1st floor cafeteria featuring Latin music by Creacion Latina and disco music by Miguel Rodriguez. \$3.50 advance; \$4 at the door. Tickets on sale at Marvin Center Information Desk. Sponsored by LaRaza, LASO, Program Board.

10/8: TURKISH NIGHT, 8 p.m.-midnight, Marvin Center 1st floor cafeteria. \$1.00 admission for members, \$3 for students with I.D., \$.95 general. Sponsored by Program Board, Washington Turkish Student Alliance, Indonesian Student Association.

MEETINGS

10/3: THE GWUSA COMMITTEE FOR ACADEMIC EVALUATION meets, 4 p.m., Marvin Center 424.

10/3: THE IRANIAN STUDENTS meets to foster interest and awareness about the cultural history, economic and political situation in Iran, 7:30-11:30 p.m., Marvin Center 426.

10/4: Anyone practicing the Transcendental Meditation technique is invited to attend a SIMIS meeting, 12 noon, Marvin Center 416.

10/5: THE DEMOCRATIC SOCIALIST ORGANIZATION meets, 9 p.m., Marvin Center 431.

10/5: D.C. PIRG'S WOMEN'S HEALTH PROJECT meets, 7:30 p.m. Call Linda, 676-7388 after 2:30 for info.

10/5: PRE-MED ADVISORY COMMITTEE lectures on topics of interest to GW pre-medical students, 8:30 p.m., Marvin Center 402/404.

10/5: JEWISH ACTIVIST FRONT meets, 8 p.m., Student Center, 4th floor.

10/5: CIRCLE K OF GWU holds an organizational meeting, 8:30 p.m., Marvin Center 419. Discussion includes the GW student tutoring program and a spring dance marathon.

10/6: THE GEORGE WASHINGTON REPUBLICAN CLUB meets, 8:30 p.m., Marvin Center 414. A debate on the student right to work legislation will be featured.

10/6: THE PROGRAM BOARD meets, 8 p.m., Marvin Center 429.

10/7: THE STEERING COMMITTEE OF THE SCHOOL OF PUBLIC & INTERNATIONAL AFFAIRS meets, 12:30 p.m., Building CC. All majors and pre-SPIA students should attend.

10/7: THE JOINT COMMITTEE OF FACULTY & STUDENTS holds its first meeting of the year, 1 p.m., Marvin Center 405. All members please attend.

SPEAKERS

10/4: AWARENESS SEMINAR: THE DISABLED-A FORGOTTEN MINORITY, hosted by President Elliot, 2 p.m., Marvin Center 405. Sponsored by Association for Students with Handicaps.

10/5: Senator Dick Clark speaks on Africa, 8 p.m., Marvin Center ballroom. Sponsored by Program Board.

10/5: Max Hudgins, Treasury Department, speaks on WORLD FINANCIAL POLICIES, 4:30 p.m., 2129 G Street. Sponsored by International Students' Society.

10/6: Dr. Ian Macintyre, Smithsonian Institution, gives an illustrated lecture on ANATOMY OF A CARIBBEAN FRINGING REEF, 8 p.m., Marvin Center 426. Sponsored by Geology Club.

JOBS & CAREERS

The Fellowship information Center, 2025 H Street, 676-6217, sponsors recruiter interviews (Sign up at Center):

10/7: GEORGIA TECH SCHOOL OF MANAGEMENT 1-4 p.m., Marvin Center 407.

Non credit Courses: CLEP Review, Conference Planning, How to Study, LSAT Review, and other courses—beginning 10/3. Contact Continuing Education for Women, 676-7036.

COMMUNITY SERVICES

DC PIRG is compiling a "Guide to Women's Health Clinics in the District of Columbia." Anyone interested in volunteering, contact Linda after 2:30 at 676-7388.

SPORTS, HOBBIES & RECREATION

Women's Athletics:

VOLLEYBALL

10/3: GW vs. Howard, 7 p.m.

10/6-10: GW at UNC-Greensboro Tournament

TENNIS

10/4: GW vs. Salisbury State, 2 p.m.

10/6: GW vs. George Mason, 3 p.m., away.

CREW

10/8: GW at 3rd National Invitational Regatta, Holyoke, Mass. 11 a.m.

The Women's intramural department offers the following programs:

Women's volleyball intramurals 10/4, 10/6, 5:30-7 p.m., Smith Center auxiliary gym.

Co-rec volleyball 10/8, 10/9, 1-4 p.m., Smith Center auxiliary gym.

Gymnastics clinic 10 a.m.-12 noon, 10/8 for all interested students.

Martha's Spa meets from 12 noon-1 p.m., Tuesdays, Thursdays, Fridays, Smith Center.

Sign-ups for women's racquetball and squash ladders are being taken, Smith Center, room 126.

Women interested in the GW's swimming team are encouraged to attend practice starting 10/3, 6:30 a.m. & 3:30 p.m.

10/4: Women's varsity basketball organizational meeting, 4-6 p.m., Smith Center 104.

Men's Athletics:

SOCCER

10/5: Washington College, away

10/8: Navy, away

TENNIS

10/5: Prince George's, 2 p.m.

10/8: Catholic University, away

GOLF

10/7-8: ECAC, Naval Academy

RELIGIOUS ACTIVITIES

10/4: EASTERN ORTHODOX CLUB meets, 12 noon, Marvin Center cafeteria, H Street side.

10/5: CHRISTIAN FELLOWSHIP AT GW meets, 7:30 p.m., Marvin Center 426.

10/9: THE BAHAI CLUB OF GW meets, 6:30 p.m., Marvin Center room 413.

10/6: COS is ten students and a resource person, each exploring the meanings of our humanity. Participants are selected using the criterion of diversity and motivation. The FALL COS meets 8-11 p.m., Newman Center and requires a commitment of one semester. Call Gail Rina before 10/4 at 676-6855 if interested.

ANNOUNCEMENTS

ROCK CREEK is soliciting poetry, prose & art work for the Fall issue. Submit manuscripts by October 15th Marvin Center 425/427.

SENIOR PICTURES will be taken for the 1978 Cherry Tree Yearbook, 10/17-21. Call 676-6128 for appointment.

A visit to the National Gallery of Art to see part of the exhibit of Renaissance Art has been arranged for October 7 for History 121, "The Renaissance in Western Europe." Assemble in the Rotunda no later than 3:30 p.m.

FOR FURTHER INFORMATION: GW's newly-opened resource center for undergraduates with academic questions of problems, is located on the third floor of the Library, rooms 306/307, Mon-Thurs: 10 a.m.-3 p.m. & 7-10 p.m.; Sun: 7-10 p.m. or call 676-4966.

WRGW IS HERE!

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Chicago Eleven An Odd Number

by Mark Potts

The members of Chicago boasted recently that because of the group's practice of naming its albums in numerical order, someday persons wishing to purchase the band's records could just get them in a multi-volume set, not unlike Beethoven's nine symphonies.

In that case, Chicago will hopefully delete its eleventh effort from the catalogue. *Chicago XI* is a crashing bore, so bad that at times it borders on comical.

The rock press has not been kind to Chicago ever since the group decided, about four albums into its career, that there was more money in Top-40 than progressive jazz-rock. Whether the group's decision was correct—and indeed, they have turned out some of the most enjoyable singles in recent years, it is a course that had to lead to this debacle. *Chicago XI* is mired in some of the most obnoxious bubblegum music released in ages.

The two most offensive songs, "Vote For Me" and "Policeman,"

at least one of which will probably become a monster hit single, share the same author, keyboardist Robert Lamm, who used to know the difference between good music and sheer stupidity like this. And Terry Kath, who has one of the worst voices in rock and writing skills not far behind, penned two disasters and added lead vocals to several others. One of his compositions, the heavy-metal "Takin' It Uptown," was actually booted when the group sneak-previewed it at the Capital Centre last year; you'd think they would have taken the hint.

With Kath exerting an unwarranted dominance and Lamm in a state of writer's block, it is left to bassist Peter Cetera to come up with the disc's lone gem.

Cetera was responsible for "If You Leave Me Now," the sugary ballad that was a highlight of *Chicago X* and provided the group with one of its biggest hits. He comes through this time with "Baby, What a Big Surprise," a similar-sounding tune which should



Chicago's latest effort, *Chicago XI*, ranks at the bottom of Chicago's otherwise successful line of albums, bordering on the comical and presenting some obnoxious bubblegum music.

prove an even bigger smash.

Beginning with a flute/orchestra movement straight out of a Schwegge's commercial, the song is again built on six and 12-string guitars and harmony vocals as luscious as anything the Beach Boys ever attempted. The overall effect is a bit syrupy but nevertheless gor-

geous, and it's already tearing up the charts.

But "Baby, What a Big Surprise" is Cetera's only contribution to an album that cries for more in the same vein. He's the best they've got (although trombonist James Pankow shows composing promise) and they should exploit his gifts.

That Chicago has become a corporate entity is without question—the album package carries more trademark and copyright information than the average tube of toothpaste—but that is no excuse for the flaccid, insulting drive they've come up with this time. They're capable of so much more.

'In City Dreams' Trower Takes New Direction

by C.J. LaClair

Many people have accused British rock guitarist Robin Trower of being nothing but a Jimi Hendrix imitator, incapable of producing a distinctive musical style. I couldn't disagree more.

His albums, particularly *Bridge of Sighs* and *For Earth Below*, have proven that Trower is indeed a first class rock musician who knows how to make maximum use of today's recording studio technology and minimum use of that affectation which has struck many guitarists, high volume lead excess.

He is, perhaps, one of the best instrumentalists around when it comes to good taste and economy on picking his notes and chords.

His new album, *In City Dreams*, represents a change in direction for Trower. It features a mix of rich funky instrumentals and melodic ballads. Previously, Trower played pure, hard metallic rock songs such as "Eagle and the Dove" mixed with spicy and ethereal cuts like "Bridge of Sighs."

Side One begins with "Somebody Calling," an instrumental with a popping backbeat and fantastic guitar hook which immediately catches the listener's attention. Next is a song

which deals with the pleasure and joy of making love, "Sweet Wine of Love." It is here that vocalist James Dewars expertly uses his powerful voice to convey the spiritual and physical release gained from "getting it on."

Also, on this side are two songs which showcase Trower's ability as a musician. The first, "Bluebird," is a smooth melodic ballad about the days of old (the Middle Ages) with a light hand on the rhythm section and some marvelous shimmering guitar.

"Farther Up the Road," on the other hand, is a hard rockin' foot stompin' version of the old Robey Veasy blues song.

Side Two's first three songs deal with love

and the lyricist's enamoration with a variety of women in his life. The side is completed with the title cut, a discussion of an ideal city filled with flashing-eyed women.

In City Dreams is a very straightforward album with none of the qualities, such as histrionic lyrics, which have marred some of Trower's earlier material. The studio mix is very even with the vocals up front riding just ahead of the evenly volumed instruments.

Best of all, the record is very down-to-earth lyrically and musically. The change from tripped out etherealness, formerly a Trower trademark, is a positive step in the right direction.



Charles "Honk" Coles, star of *Bubbling Brown Sugar*, gives a guest lecture and demonstration for GW tap students. Coles is a veteran performer of stage, television, vaudeville and the concert world. (Photo by Susan Baer)

Bubbling Star on Tapat GW

by Susan Baer
Arts Editor

Charles "Honk" Coles never had a dance lesson in his life. Yet he could probably teach Fred Astaire or Gene Kelly a step or two. The star of *Bubbling Brown Sugar* currently playing at National Theater, Coles did just this last Thursday in GW's Building K.

Only he wasn't teaching Astaire or Kelly, but rather, a group of students from Joe Jeff's beginning and advanced tap classes. Jaws were literally hanging in amazement as Coles gave a one-hour guest class and lecture/demonstration that was free and open to the public.

Coles performed a few "easy" steps for the group including some of his variations on the basic time step. Not just an additional brush or shuffle, his versions could compete for intricacy and beat with any drum solo.

On to the difficult steps, he wowed everyone with rhythm and coordination that happily did this recently revived art more than justice. The tall, lanky veteran performer demonstrated such complex and energy-exerting steps as

"wings," "trenches" and "over the tops," explaining that these names were coined to represent wartime subjects and activities.

Using no music, Coles showed the class a simple step and first had everyone recite the beat. After about three rounds of "be-doppity-bop-bop" they were ready to sing out the rhythm with their feet.

Coles' life story is a typical show biz tale. He originally learned to dance on the streets of Philadelphia where he was born, his family being too poor to afford lessons. After practicing for hours daily, he joined the Hoofers Club where he danced and exchanged ideas and material with other tap dancers. Then lured to New York he starved in the beginning, a ritual most aspiring performers will attest to, until he finally made it to the big time.

He has gotten to see much of the glamorous and brighter side of this show business milieu. On Broadway he played for two years in the hit "Gentlemen Prefer Blondes" as well as concert performances at Carnegie Hall and Town Hall. Across the country he has appeared with such names as Cab Calloway, Count

Basie, Duke Ellington, Billy Eckstine, Louis Armstrong and Buddy Rich.

Coles was also a veteran of vaudeville, which is, in fact, the only thing that dates him, as his vitality and technique surely do not.

Tap dancing is the only school of dance that America can rightfully claim as its own, Coles reminded the class. And his enjoyment of this native art is evident. He gives to tap dancing its full flavor; he gave to his audience last week a real treat.

Events

On Sunday, October 16, tenor Danny Moore will give a master's recital in the Marvin Theater at three o'clock. The following evening at 8:30, Malinee Peris will give a piano recital in the theatre. Both events are free.

The GW Theatre will present *The Importance of Being Earnest* in the Marvin Center Theatre on Oct. 13-15 and 20-22. Admission is \$4 and \$2 for students.

'Merchant' Fails To Deliver

by Brian-Seth Hurst

The Merchant, now playing at the Eisenhower Theatre through Nov 5, is trying to sell contemporary Shakespeare. Arnold Wesker's adaptation of three pre-Shakespearean stories, *The Pound of Flesh*, *The Three Caskets*, and *The Elopement of Jessica*, missed its Philadelphia tryout due to the death of the star Zero Mostel after only one preview. Joseph Leon replaces Mostel and does an admirable job.

Set in the city-state of Venice during that city's importance as a trade center in 1563, the story revolves around the Jew, Shylock, at a time when Jews were confined to special ghettos under strict enforcement and not permitted to study the teachings of the religion, nor possess manuscripts or prayerbooks.

Shylock, always the optimist, is a leader of the community and quite well off by ghetto standards. He has made one good Christian friend, a trader, Antonio. Antonio's godson, Bessanio, is the second element of

the plot. He requires the large sum of 3,000 ducats as capital so that he may duly court the heiress Portia, whose father has managed to deplete 10 estates to one by making various prospective husbands managers of them. He has also devised a test whereby a man desiring to marry Portia must choose between three small caskets: gold, silver, and lead.

The man who chooses lead, in this case Bessanio, gets Portia's hand. Bessanio has asked his godfather, Antonio, for the 3,000 ducats. Antonio borrows the money from his good friend Shylock who wants no bond or contract. Antonio, however, insists on a contract because of the importance of the sacred laws of Venice.

The result, an intentional mockery of the law, is a "bond of nonsense" whereby a pound of Antonio's flesh will be due if he defaults. As it turns out, Antonio's ships are pirated and he has nothing. On top of that, Shylock's

rebellious daughter, Jessica, runs away with a Christian. The second act is concerned with the resolution of the three plot elements.

One might think that a Shakespearean type plot would be infallible but this is not the case in this production, despite the contemporary parallels of the themes. The first 20 minutes of the show seem to drag on endlessly and are unnecessary. After that point, the show begins to pick up slowly to an almost complete recovery in the well written and directed second act.

Some judicious cutting of the heavy script of the first act would definitely add to the enjoyment of the show. With a few improvements in the right places and a cut in time, (the show runs three hours), the play has definite possibilities.

Some nice performances are given by Julie Garfield as Shylock's daughter, Nicholas Surovy as Bessanio, and William Roerick playing the wise doge of Venice. Roberta Maxwell, in the role of the heiress

John Clements (center) stars as Antonio with Nicholas Surovy (left) as Bessanio and Everett McGill as Lorenzo in the Arnold Wesker drama, *The Merchant*, which continues at the Kennedy Center's Eisenhower Theater through November 5.

Portia, particularly stands out as the most professional member of the cast. Her character is consistent and well played. Joseph Leon in the title role is good. Unfortunately, one cannot help but feel that he is trying in vain to pull the weight of a dragging show, getting nowhere.

The play at this point has a lot to

be worked out, but it could be a saleable product. It should be noted that the audience was brought to its feet, but the question is whether they stood from enjoyment or were just tired of sitting. The capital is there, but the parts must be assembled better for *The Merchant* to sell.

Champagne-Film Mixture Fizzles

by Wayne Countryman

The Champagne Cinema Club seems based on a sure-fire combination: disco, with film shorts and cartoons in a private club on M Street in Georgetown. Throw in some bubbly and a few pinball machines and you have a winner, right? Not necessarily.

The Club's grand opening Friday night proved it takes more than a slick format and movie stills on the wall to make a nightclub a success. Guests found themselves coaxed into the club only after being told at the door they had indeed arrived, and were not about to enter into a storeroom. All one had to do was climb the dingy stairs a couple of flights "to find the action" according to those checking the first-night invitations.

Sure enough, "the action" turned out to be at the champagne bar,

where invitees hovered around a man busily handing out plastic goblets of poorly-chilled New York State champagne and Northern California wine. Beyond this gathering was the club's main room, where Betty Boop cartoons were being shown.

The room seated about 100, including the seats behind a wide pillar. Those not interested in Betty (and these were early versions produced before the censors decided her hemlines were too short) could look at the usual Veronica Lake, Marilyn Monroe and Humphrey Bogart pictures on the walls.

After the cartoons ended, the emcee appeared and announced to those far enough forward to hear him that "the first disco segment of the evening was beginning." The movie screen disappeared and two artsy canned films were shown side

by side on the front wall even though speakers were on the wall. Mae West and 10,000 transistors appeared adjacent to each other. No one

danced, even though our emcee-camp counselor had told us to. This "double screen fantasy" technique was repeated later when a Bunuel film was shown with a "masterpiece of Dada Cinema" (*Entr'acte*, by Rene Clair) and a disco soundtrack.

Other films shown during the evening included *President Nixon's Inauguration Day Address* and *Star Trek Bloopers*, with inaudible dialogue, and George Melies' 1902 classic silent flick, *A Trip to the Moon*, with the *Star Wars* disco theme for a soundtrack.

One need not have watched the films and empty dance floor all evening, however. The champagne and wine flowed all evening (though the bartender did confuse our request for rose by giving us a hearty red wine), and the gameroom's pinball and video tables did a good business. The 30-ish crowd hung around the bar all evening, using innumerable complimentary beverage coupons to slake its collective thirst.

While the club's promotional material featured a "film and disco menu" for the evening, the emphasis was definitely on the films. The club's solitary dancing floor was a 15'x40' area in front of the theater seats. Rather than dance, the crowd seemed contented to watch the films whenever they were on, and then to converse when they ended. A jitter-

bug sequence during a blues film short was the dance highlight of the evening.

The Champagne Cinema will have a membership restricted to "about 150" which must re-join monthly, according to someone identified as "a friend of the management." A computer mailing list will keep members and potential members notified of events planned for the upcoming month. Those wishing to be on the club's rolls must pay a monthly fee of \$3.50. An admission fee of \$5 for regular club evenings is charged; special events have a higher fee.

There are nine club dates set for October, including a Thirties costume ball and a Halloween party with a zombie look-alike contest.

One interesting feature the club offers its membership is the opportunity to rent the club for the evening for parties individually planned by the club's party consultant. The club's audio and visual facilities would be available, and food and drink arrangements made.

If this club makes it as a popular nightclub, it will be due to special personalized touches not available elsewhere, such as private, choreographed parties, and its location. The decor sure won't do it; at least not until the walls are painted a color other than gray and the Dart Drug price tags are removed from the plastic ashtrays.



Champagne and great films are the themes for Georgetown's new Champagne Cinema Club. Bogle was slightly more successful at mixing these two elements in the classic film *Casablanca*.

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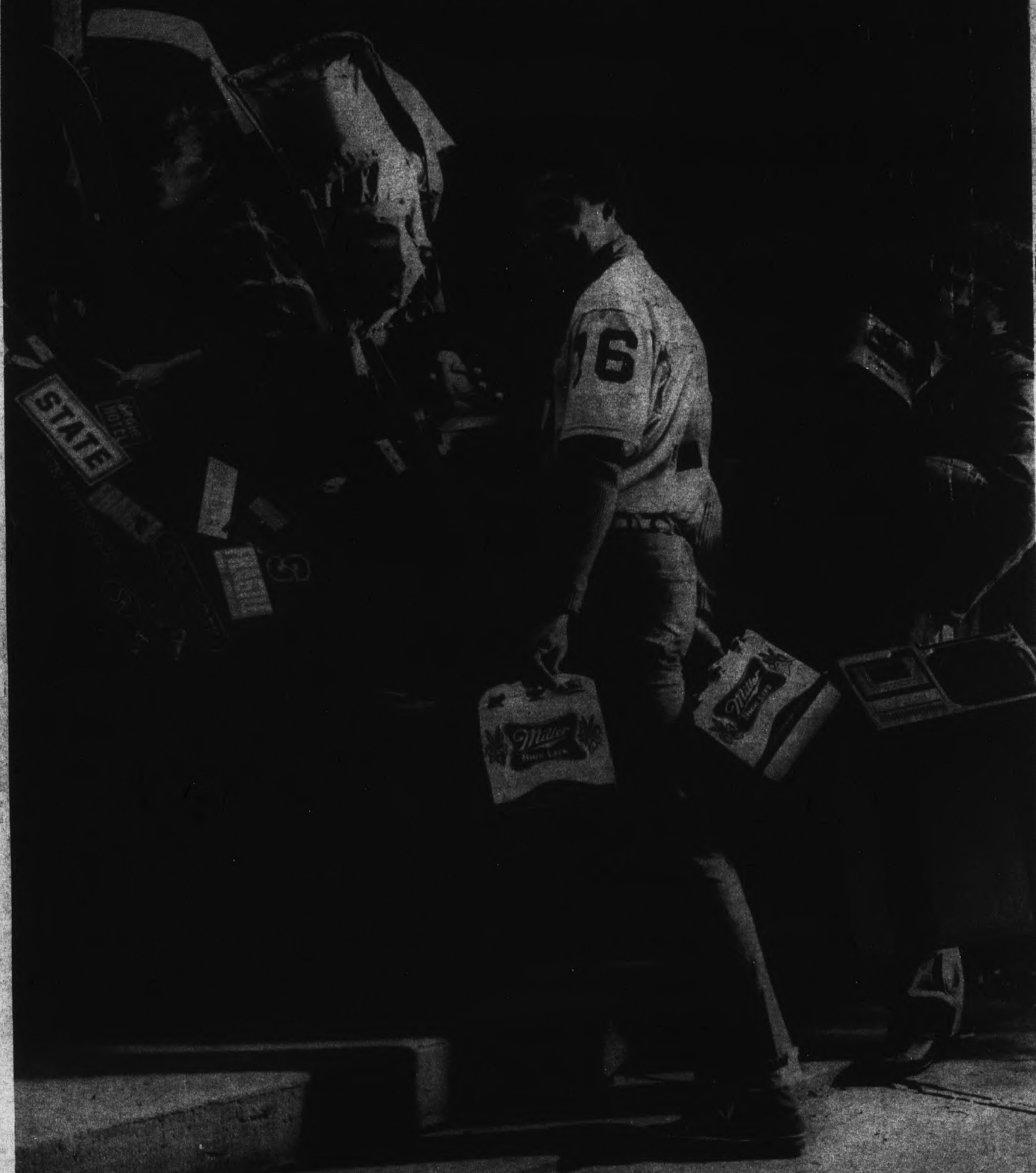


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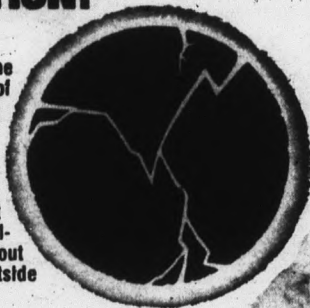
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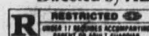
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Editorials

Motives Questioned

One cannot help but sympathize with Sidney Margolis, proprietor of the Dave Margolis Tailor Shop. For 50 years, he has managed his store, and now he is ready to retire. Like a good businessman, he wants to gain the best income from the property. He feels the greatest opportunity for gain will be by leasing the store to a pizza parlor.

But in attempting to get a zoning variance for his proposal, Margolis has run into problems. Some of his neighbors testified at the hearing for the variance that they believe a parlor would disrupt the quiet area, although it would not seem that a restaurant seating only 76 persons would cause a great disruption. But the most interesting opposition to Margolis has come from University officials, who claim a fast food restaurant does not keep with the atmosphere they are trying to sustain in the neighborhood.

Coming from GW, this is a surprising allegation. Since the initiation of the Master Plan in 1970, the University has been tearing down townhouses to make way for income-producing office buildings.

GW's offer to buy the building from Margolis leaves the University's motives in the case even more suspect. Since GW officials have stated they would not object to another business or office in the building, are they saying that if they bought the building, they would lease it to a business? Will GW's cash register ring again?

Considering GW's history and interest in Margolis' store, it becomes difficult to believe the University is as interested in preserving the neighborhood character as it claims.

Margolis is in a difficult position—he must sell or lease his property as soon as possible, while the University can wait. But hopefully he can work out a proposal satisfying him, while preserving the neighborhood GW apparently wants so much to sustain.

Fairer Policy

Something had to give. A fairer, more equitable policy towards the Marvin Center's Advent screen had to be developed. Many students who wanted to use the Rathskeller for studying or listening to music or just talking while they ate, often found the television disrupted their plans.

The Center's decision to only turn on the Advent in the Rathskeller during sports or special events satisfies both those who want to watch television and those who want to use the Rat for other purposes. The Advent can still be in constant use, since the portable screen can be moved to other rooms in the Center for persons who want to see the wide screen. For shows with wide interest, the facilities of the Rat can accommodate the larger crowds.

The Center should also be commended for its sensible policy of keeping the Rat open a few minutes longer on nights when a sporting event may run overtime. Any sports fan can appreciate the agony of not being able to watch those last crucial minutes in a close game.

Both of these policies concerning the Advent screen are excellent efforts to satisfy GW students. The Advent screen was bought to be enjoyed, and these policies will immensely increase its enjoyment.

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Liew-Geok Leong

Laments Of An English Prof

In English Composition, student egos, possibly fortified by effortless excellence in schools whose indulgent grades made teachers popular and students equal and as good as each other, take many blows. As veterans and victims of objective tests (and multiple-choice questions), beneficiaries of free-flowing discussions in English classes which encouraged spontaneity and self-expression from these young individuals, freshmen understandably transfer their assumptions to college English.

Here, the surprise from being treated as formal writers, not debaters or persons in their own right, turns into resentment for the demands of a writing course. I suspect that numerous freshmen, habituated to writing "creatively" on subjects of their own choice, little realize the importance of relevantly addressing a question or topic when it is given, so as to penetrate its core. Without adequate training in scrutinizing a topic, they must resort to circling it or taking pot-shots, at a discreet distance.

To my students, formal writing apparently works against spontaneity. My students have been schooled in the romantic fallacy of self-expression, in the belief that everyone has a duty to be true to himself, to be spontaneous and natural. Naturally there is a conviction strongly articulated in class, that one style is as good as any other (since all styles rely upon the lowest common denominator of "self-expression," that much-abused word).

Naturally there is a persistent, if vague, feeling that discipline and imagination are incompatible. In such a situation, enough cannot be enough, for a stepping stone readily exists for the minor cult of individualism—the inordinate interest in one's self, one's individual development, one's identity crises—in short, a cult which may account for the stunning conceit of more than one student.

As a propagandist for language and literacy, the teacher is often cornered into an impossible role. For unless the student has had a conversion by experience, it seems meaningless to argue in the hope of persuading him that "learning to write is learning to think" (Carlos Baker). Further, whatever claims to literacy and contributions to a liberal education that a composition course like "Language in the Arts and Sciences" may make, the purposeful cultivation of a general intelligence of word and sense, language and meaning, must appear elusive to the freshman, if not susceptible to the allegation that unspecialized nonsense is for the birds.

Many students are potential majors in economics, international affairs, politics, or accounting. An appeal to the rich possibilities of the English language and the hard work of writing well may be appreciated by the converted, whereas the resistant faction of pragmatists

needs to be seduced by its own philosophy.

To questions bristling with demands for utilitarian relevance, I manage answers to parry assault, hoping in the meantime for subsequent experience, praying for the relief by resignation. A small sample of brickbats:

• I'm taking subjects which don't require essays, yet I'm forced to take English Composition for two semesters. It doesn't help with my statistics problems and will pull my grade point average down.

(I sympathize, but you've paid good money for the course. Get your money's worth; make the most of it.)

• Why don't you allow us to write on anything we like? Why must we write on given topics?

(To provide a common level of difficulty for everyone and to make you think deeply in one direction. What is to prevent you from writing on an easy and trivial topic if you are given complete freedom of choice?)

• I had expected more of you...these topics are really boring!

(I am sorry to disappoint you...it's not my business to live up to your expectations!)

• Memorization is useless. I'm not going to come across these words in the business magazines I read. Do you know all 81 words we're supposed to learn for the quiz? I bet you don't.

(Test me.)

• I like you as a person but you stink as a teacher! (Speechlessness.)

Some students readily admit the benefits of English Composition and as quickly add that their final grades have not reflected what they have gained. I wish students would be less grade-obsessed or conditioned by grade point averages or the assumption that achievement is seen only in grades secured. But the semester system itself, is depending upon regular testing and grades, produces grade-conscious students.

For pragmatic reasons, many will want to channel their efforts toward courses in which they are confident of excelling (or majoring). Grudging, perfunctory attention may be given a subject they feel they cannot secure a comparable grade in. Unfortunately then, poor writing may reinforce itself.

A weak writer (though an intelligent person) is unlikely to accomplish a miracle in one semester. Since effort will not pay sufficiently, English Composition may well end up as losing party to opportunity cost, as the student chooses to concentrate on more reliable, more "rewarding" courses. The vision of excellence and the awareness of one's shortcomings, both of which in combination may motivate an aspiring "writer", can hardly be nurtured by a pragmatic outlook. Yet idealism, if it exists, is a fragile pawn in the freshman's insecurity.

Liew-Geok Leong is an English Composition instructor.



"What the hell do you mean it's my turn to carry the burden for awhile?"

Distribution of Student Directory

I would like to comment on the GW Student Association (GWUSA) plan to charge for this year's student directory. In a recent Hatchet article, GWUSA president Joe LaMagna expressed the opinion that few commuters got the directory last year because there was no charge for it. I suspect the methods used to distribute the directory had more to do with this phenomenon than

with a lack of fee.

Last year, the directory was distributed directly to every dorm room. Commuters, on the other hand, had to pick up the directory from a limited supply available at the Marvin Center Information Desk (and then had to sign a list before taking one).

I am not sure what effect charging

for the directory will have. I would suggest, however, that increasing the availability of the directory to commuters might be more beneficial than making people pay for it. If charging for the directory accomplishes this, fine. But perhaps the methods of distribution should be examined before this is taken.

Ellen Einarson

Volleyers Sweep Tourney; Record Now 7-0

by Josh Kaufmann
Asst. Sports Editor

GW played "super volleyball" Saturday in sweeping three matches from Madison, Longwood, and Virginia Polytechnic Institute (VPI) GW coach Maureen Frederick said.

The Colonials lost only one game in Saturday's matches, and it was the only close game of the afternoon for the Buff.

After easily winning their first two matches against Madison and Longwood, the Buff seemed headed for an easy sweep. However, against VPI, the Colonials quickly fell behind, 12-5. Then, behind the strong play of Carmen Samuel and Jeanne Dutterer, GW fought back

with a strong defensive effort to tie the game, only to see VPI win, 16-14.

Dutterer's good sets and Samuel's strong offense helped the Colonials come back to sweep the next two games, 15-4, 15-3. Another standout for the Colonials was Judy Morrison, whose serving has been a great asset to the Colonials all year.

In the opening match GW easily beat Madison, 15-5, 15-7. In that game everyone played well, Frederick said, adding that she was "extremely pleased" with the play of the entire starting team.

In their second match of the afternoon, against Longwood, the Colonials lost only five points in two

games, sweeping the contest, 15-4 15-1. In that contest GW relied mainly on reserves who rarely see action against the stronger teams on the GW schedule. Frederick said she was very pleased with the play against Longwood, because the

game gave her a chance to "experiment with new offenses."

One reason for the success of the Colonials this season is the shift in emphasis this year from offensive power to defense and finesse. The team relies much more on sets and

defensive play than on spiking the ball.

GW opens their home season tonight at the Smith Center against Howard. "Howard is a super team," Frederick said, adding "We could get the pants beat off of us."

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Colonials Drop Two Of Three Games To Pats

by Arthur Schechter
Hatchet Staff Writer

GW's baseball season all but ended this weekend as the Colonials dropped two out of three games to George Mason, ending any chances of a first place finish.

Despite coming from behind to win Sunday's contest, the Colonials received the killing blow when they dropped a doubleheader Saturday to the Patriots, 8-6, and 3-1.

"We're not an 8-10 team," GW coach Mike Toomey said. "We're just not." Toomey attributed the losses Saturday to a lack of aggressiveness, which has been a major problem for the Colonials all season long. "Even when we were ahead we played like we were behind," Toomey said following Saturday's first loss.

With Rick Pacen on the mound for the second time in the three game series, the Colonials at least partially pulled themselves together Sunday to pick up their eighth win.

Pacen, in picking up his first victory of the season, pitched a better game than the score indicated, as the Colonials again turned in a shoddy performance in the field.

Sunday, the Colonials scored nine runs on 14 hits, the big inning coming in the fourth when they scored four times.

In that inning, the Patriots went through four different pitchers none of which could stop the Colonial attack. The Buff were led by shortstop Jim Goss, who went three for four in the afternoon. Tino Monaldo and Vince Quiros also

collected three hits for the Buff.

In the first game Saturday, GW had taken a 6-4 lead on a homer by Mike Howell and some clutch hitting by Goss and Monaldo. At that point, however, GW's defense fell apart as the Colonials committed a total of four errors in the sixth inning, allowing four runs to cross the plate.

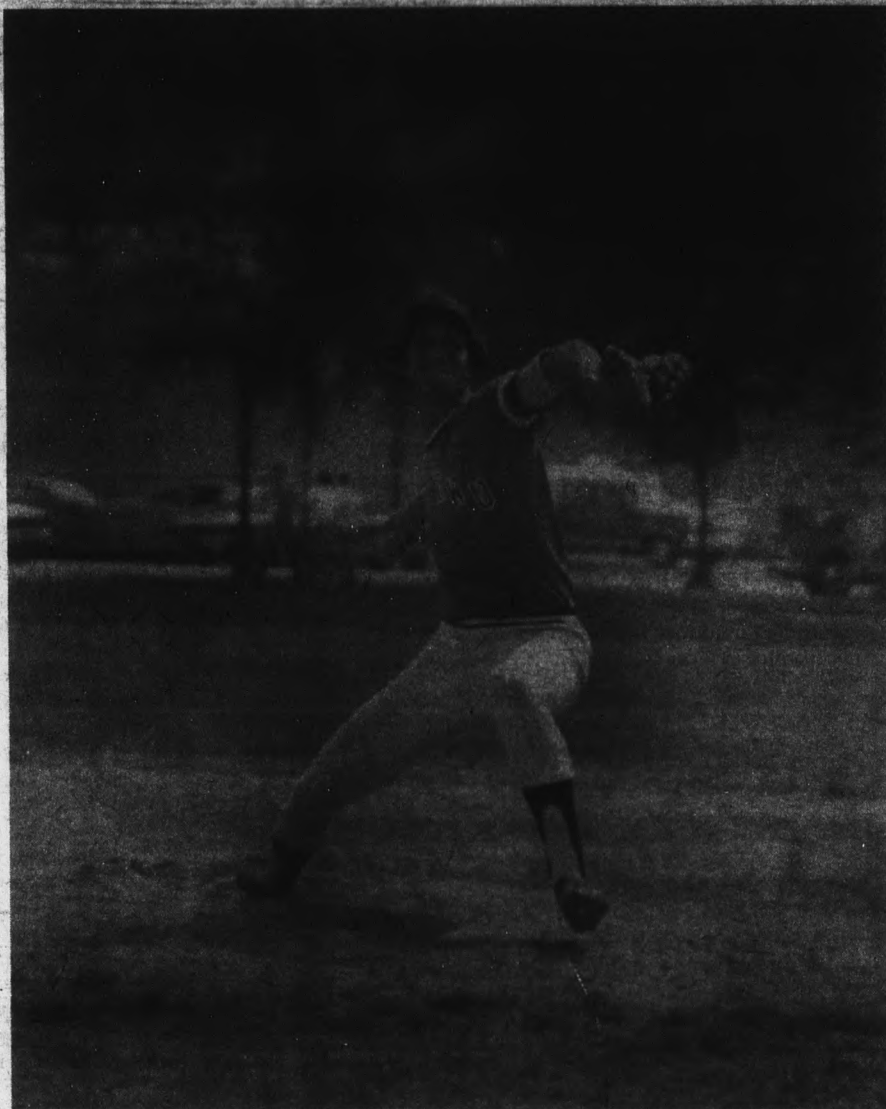
A key play in that inning came with the score tied at six, and Mason at bat with one out. Stan Reese hit a fly ball to left which was muffed by Drew Ingram, allowing the runner on first to score. Reese advanced to third on the throw home and then scored when catcher Quiros, trying to nail Reese at third, threw the ball into left field.

The Colonials were held scoreless the remainder of the game, handing Pacen his first loss of the season. Pacen relieved starter Kevin Phillips with the score tied in the sixth.

In the second game, Howell, who again pitched well, got little support from his teammates at the plate as the Buff lost 3-1. The lone Colonial run was driven in by Goss, who hit well all season for the Buff.

"I just don't know what to say," Toomey said. "I think losing those close one-run ball games early in the season really hurt us. It just shook their confidence."

The Colonials will travel to Howard Wednesday for the final time this season. This weekend the Colonials finish up their fall season with a weekend series against Georgetown.



Colonial pitcher Rick Pacen unleashes a pitch in an early inning of Sunday's game against George Mason.

Pacen went the distance for the Buff gaining his first win. (photo by Josh Kaufmann)

Booters Win Second, Beat U. of D.C., 2-0

by David Drake
Hatchet Staff Writer

GW's soccer team won their second consecutive game Saturday, defeating the previously unbeaten University of the District of

Columbia [U. of D.C.] in overtime, 2-0.

The Buff failed to produce a goal in regulation time despite having a one man advantage for most of the game. U. of D.C. was handicapped

early in the contest when their center fullback was ejected from the game after receiving two referee warnings. Both warnings were given for unsportsmanlike play.

The Panthers rose to the occasion, however, with a tight defense. The Colonials unleashed a 32-shot attack, but couldn't find the U. of D.C. net. The Panthers came back with several breakaways on the wet field, only to be stopped each time by GW goalie Jeff Brown.

Both clubs failed to score in regulation, forcing the game into overtime. It was the second time the Colonials have had to go into overtime this year. In their previous game the Buff lost, 2-1, to Maryland.

GW, determined not to fall behind, settled things early in the first overtime period. Forward Paul Calvo blasted a rebound into the net for what he thought was his first goal of the year, but the goal was disallowed by the officials, ruling the ball had hit the crossbar above the goal and was out of play on the previous shot.

Seconds later, Julio Mazzarella centered a pass high in the air which Calvo headed into the goal in a diving effort for the winning score. Calvo already has two assists on corner kicks this year.

Mohsen Miri put the game on ice when he shot a direct kick past the

right side of U. of D.C.'s 10 man wall in front of the goal.

One factor that may have given GW the edge they needed was that D.C. players were not in as good shape as the Buff. This was made obvious by their stalling for time to

rest as often as possible. In addition to having less stamina than the Colonials, UDC's fatigue was probably enhanced by the slippery grass and the fact they were playing one man short for three-fourths of the game.

Pair Of Late Net Victories Clinch Win

Beth Kaufmann and Sally Henry took a pair of late singles matches to clinch a victory for the GW women's tennis team over Maryland-Baltimore County (UMBC). The Colonials held a slim 3-2 lead in the match, when the last two matches were delayed by rain Tuesday.

Kaufmann beat UMBC's number one player, Vivian Nigrin, winning the first set 6-2, but having a little more difficulty in taking the second set, 6-4. Henry, the Colonials' number two player, also lost four games in the second set en route to her first win. She had no trouble in the first set, winning 6-1.

The Colonials open their home season tomorrow, hosting Salisbury, then go to George Mason Thursday afternoon.



N. Grossman exemplifies good ball control during the Colonials' 2-0 victory over the University of D.C. (photo by Harry Grossman)

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